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ABSTRACT

To provide a framework for secondary English program planning, the first half of this book defines the rationale and nature of an English curriculum, outlines content in language, literature, composition, reading, and speaking and listening on five levels, and offers procedural suggestions for developing a local English program. The last half of the book provides practical guidelines for implementing an English program; chapters are devoted to teaching literature, reading skills, composition, speaking and listening, and the English-related areas of theatre arts, speech communication, and journalism. Two appendixes present sample units on time and personal identity that are organized with an explanatory overview, general objectives for the student, and lists of numerous outlined activities. (HAI)

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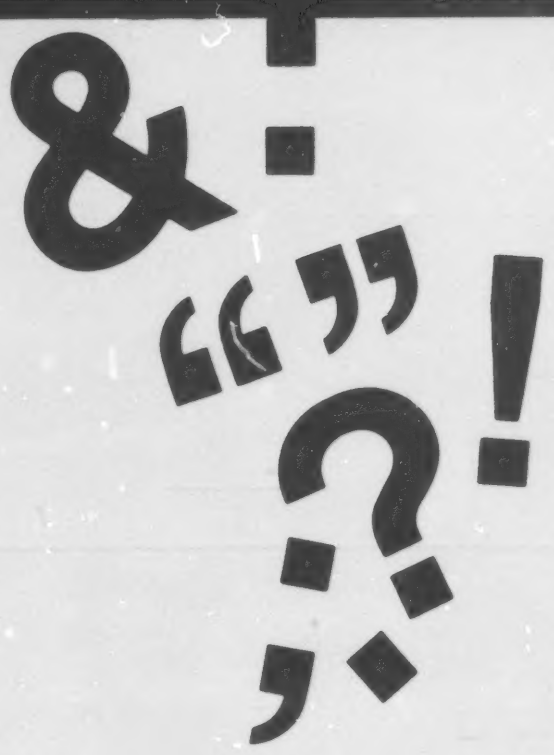
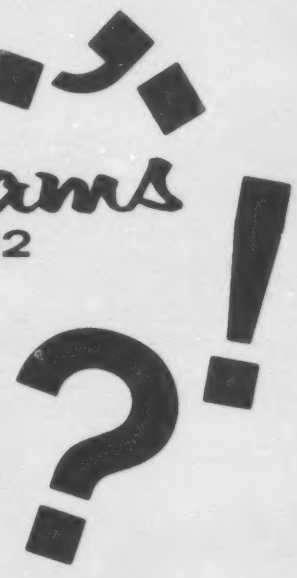


DESIGNS AND DIRECTIONS FOR English Programs GRADES 8-12



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FOREWORD

English, as the first broadly based subject introduced into American secondary schools, includes all aspects of communications. The primary purpose of this bulletin is to provide a broad framework for English instruction in the secondary schools in Virginia. It was designed as a source book to help teachers develop ideas and strategies for an English program that will meet the diverse needs, interests, abilities, and growth patterns of students.

This bulletin can be used as a starting point for evolving a balanced instructional program of reading, writing, speaking, and listening. Teaching suggestions as well as information about current trends in education, such as the emphasis on basic skills competencies, have been included to help school adminstrators and teachers plan quality programs in English.

W. E. Campbell
Superintendent of Public Instruction

ACKNOWLEDGMENTS

Designs and Directions for English Programs, Grades 8-12 reflects the contributions of more than forty persons engaged in English education in Virginia and the support of school administrators and others connected with education. The majority of the contributors were participants in a conference to discuss issues in English and explore the needs to be served by such a publication. The participants constituted a broadly representative group. Included were teachers and department heads from junior and senior high schools, members of college English departments, and English supervisors.

To name all the persons who contributed to the development of the bulletin is impossible because of space limitations. Among those who made particularly significant contributions are the members of the curriculum advisory committee: Dr. Thelma D. Curl, chairperson of English, Norfolk State College; Mrs. Imogene H. Draper, formerly chairperson of the English Department of George Wythe High School, Richmond, and later assistant supervisor of English in the State Department of Education; Mrs. Louise D. Michal, formerly chairperson of the English Department, Lancaster High School, Kilmarnock; Mrs. June N. Shurtliff, formerly chairperson of the English Department, Washington-Lee High School, Arlington; and Mr. Leon F. Williams, supervisor of secondary English and reading, Roanoke County public schools.

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PART I - PLANNING THE ENGLISH PROGRAM

1 — RATIONALE

> The goals of teaching the language arts are as old as the ideals of Western civilization. Yet each generation faces the task of interpreting these goals anew in the light of the conditions of its own age. To think clearly and honestly, to read thoughtfully, to communicate effectively, and to listen intelligently have always been basic to the perpetuation of democratic ways of living . . .*

The over-all program of studies in the secondary school should help young people acquire qualities of good personal living and social competence. It should insure the development of job related skills and provide a foundation for continuing education. Functional literacy in communication skills, including the ability to read, write, and speak, is necessary for all people. The study of English is important because it facilitates each student's attempts to express ideas and feelings, to communicate with others, and to react to the people and literature of the world.

Basic to English instruction is the need to help students acquire a desire for knowledge and a respect for learning. The program should be designed for students planning to enter vocations after high school and for those planning to continue formal education. It should embrace both the utilitarian and the cultural aspects of English.

The English curriculum should be planned so that a student is competent in the following areas:

Language

Through the study of language the student will:

- Demonstrate understanding of the structure of the English language;
- Demonstrate knowledge of how language works;
- Adapt language usage to purpose or situation;
- Use the language with ethical responsibility.

Literature and Reading

Through the study of literature and acquisition of reading skills the student will:

- Demonstrate functional literacy sufficient to support continuing educational development or to gain employment;

*The Commission on the English Curriculum of the National Council of Teachers of English, *The English Language Arts* (New York: Appleton-Century-Crofts, Inc., 1952), p. 3.

- Demonstrate a positive attitude toward reading;
- Demonstrate skill in literary criticism;
- Develop aesthetic responses to reading, viewing, speaking, and listening;
- Increase self-understanding;
- Exhibit an awareness of the importance of literature as a record of past and contemporary cultures.

Composition

Through the acquisition of composition skills, the student will:

- Demonstrate functional literacy in speaking and writing;
- Communicate both ideas and feelings through writing and speaking;
- Demonstrate the ability to originate, organize, and develop information in writing, and speaking;
- Demonstrate effective punctuation;
- Use evaluation and revision to improve compositions;
- Demonstrate skill in different forms and types of written and oral communication.

2 — THE NATURE OF THE ENGLISH CURRICULUM

Language, literature, composition, reading, and speaking and listening form the core of English curriculum. The five charts which follow and the parts of the bulletin which contain information on areas closely related to this core of content provide an overview of English study.

The scope of this content makes the need for careful curriculum planning obvious. Content boundaries, emphases, and sequences must be carefully planned so that a balanced program which provides for the basic needs of all students will result. This is most readily achieved when those individuals who are directly involved reach their own decisions about such matters. The charts which are included here are, of course, intended as a point of departure. Chapter III of this bulletin contains additional information which personnel in local school divisions or individual schools may find of value as they work to fashion the English curriculum best suited to meet their particular needs.

SUGGESTED CONTENT FOR TEACHING LANGUAGE

AREA OF EMPHASIS	LEVEL ONE	LEVEL TWO	LEVEL THREE	LEVEL FOUR	LEVEL FIVE
I. Origin and Development of the English language					
A. Indo-European		I	R	S	S
B. Germanic languages		I	R	S	S
C. Non-Germanic languages		I	R	S	S
D. Old English		I	R		S
E. Middle English		I	R		S
F. Modern English	S	S	S	E	E
G. Current English	E	E	E	E	E
H. Vocabulary change	I	S	S	E	E
I. Structural change		I	S	S	S
II. Grammar					
A. Word functions					
1. Parts of speech	S	E	R		
2. Word formation					
a. Inflections	S	E	R		
b. Derivations	S	E	S	S	S
3. Form class arrangements	S	E	S	S	S
B. Syntax					
1. Subject and predicate	E	E	R		
2. Types of phrases	E	E	S	S	S
3. Types of clauses	E	E	S	S	S
4. Sentence patterns	E	E	S	S	S
C. Phonology					
1. Phonetics	S	E	S	S	R
2. Phonemics	S	E	S	S	R

Key:

I — Introduce
S — Strengthen as needed
E — Emphasize
R — Review

AREA OF EMPHASIS	LEVEL ONE	LEVEL TWO	LEVEL THREE	LEVEL FOUR	LEVEL FIVE
D. Semantics and vocabulary development	S	S	S	E	E
E. Etymology	S	S	S	E	R
F. Mechanics					
1. Capitalization	E	E	S	S	S
2. Punctuation	E	E	S	S	S
3. Spelling	E	E	S	S	S
(See composition chart for additional mechanics.)					
III. Usage					
A. Levels and varieties of usage					
1. Formal	S	S	S	S	R
2. Informal	S	S	S	S	R
3. Social dialect	S	R	S	E	E
4. Regional dialect	S	R	R	E	R
5. Jargon and popular usage		I	S	E	E
6. Substandard	S	S	E	E	R
B. Subject-verb agreement					
1. Case	S	E	R	S	S
2. Number	S	E	E	S	S
C. Comparison					
1. Adjectives	S	E	E	S	S
2. Adverbs	S	E	E	S	S
D. Problems with verbs					
1. Irregular verbs	E	E	E	S	S
2. Voice	S	E	S	S	S
3. Mood	S	E	S	S	S
4. Tense	S	E	S	S	S
E. Functional changes and contemporary usage		I	S	E	E

SUGGESTED CONTENT FOR TEACHING LITERATURE

AREA OF EMPHASIS	LEVEL ONE	LEVEL TWO	LEVEL THREE	LEVEL FOUR	LEVEL FIVE
I. Genres					
A. Short story					
1. Adventure	E	E	S		
2. Fable	E	S	S	R	
3. Folk tale	E	E	S	R	
4. Gothic			I	E	S
5. Dramatic	I	S	S	E	E
6. Sociological			I	S	E
7. Psychological			I	S	E
B. Novel					
1. Adventure	E	E	S	S	R
2. Psychological			I	S	E
3. Historical	S	S	E	S	S
4. Dramatic	I	S	E	E	S
5. Regional	I	S	S	E	S
C. Essay					
1. Formal					
a. Expository		I	E	E	R
b. Historical		I	S	S	R
c. Biographical	I	E	E	S	R
d. Critical			I	E	E
2. Informal					
a. Personal	I	S	E	S	S
b. Humorous	E	E	S	S	S

Key:

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AREA OF EMPHASIS	LEVEL ONE	LEVEL TWO	LEVEL THREE	LEVEL FOUR	LEVEL FIVE
D. Poetry					
1. Lyric	S	S	S	E	E
2. Epic		I	S	E	E
3. Dramatic			I	E	S
4. Sonnet				I	E
5. Elegy				I	E
6. Ode				I	E
7. Pastoral			I	E	E
8. Narrative	I	S	E		
9. Ballad	E	E	S		
10. Haiku		I	E	S	S
E. Drama					
1. Tragedy	I	S	S	E	E
2. Comedy	E	E	S	S	R
3. History		I	R	S	E
II. Elements of literature					
A. Plot	R	S	E	S	S
B. Characterization	I	R	E	E	S
C. Setting	S	E	E	S	
D. Point of View	I	S	E	E	S
E. Theme	I	S	S	E	E
F. Mood		I	E	E	S
G. Tone		I	E	E	S
H. Style			I	E	E
I. Additional essential terminology	S	S	S	S	S

SUGGESTED CONTENT FOR TEACHING COMPOSITION

AREA OF EMPHASIS	LEVEL ONE	LEVEL TWO	LEVEL THREE	LEVEL FOUR	LEVEL FIVE
I. Functional writing					
A. Lists					
1. Shopping lists	E				
2. Rosters	E				
3. Agenda	E	S			
4. Time schedules	E	S			
5. Outlines	E	S	S		
B. Memos	I	R	E		
C. Directions	I	R	E	S	
D. Letters					
1. Friendly	I	R	E	S	S
2. Thank you	I	R	E	S	
3. Invitations	I	R	E	S	
4. Condolences		I	R	S	S
5. Application		I	R	E	S
6. Complaint		I	R	E	S
7. Business			I	R	E
E. Media writing					
1. Announcements	I	R	E		
2. News story		I	R	E	
3. Editorial			I	R	S
II. Academic writing					
A. Description	R	E	S	S	
B. Exposition	I	R	E	S	S
C. Narration		I	R	E	S
D. Argumentation		I	R	E	S
E. Literature explication			I	R	E
F. Book review			I	R	E
G. Literary criticism				I	E
H. Library paper		I	R	R	E

Key:
I — Introduce
S — Strengthen as needed
E — Emphasize
R — Review

AREA OF EMPHASIS	LEVEL ONE	LEVEL TWO	LEVEL THREE	LEVEL FOUR	LEVEL FIVE
III. Creative writing					
A. Journals	S	S	S	S	S
B. Autobiographical sketches	S	S	S	S	S
C. Poetry					
1. Haiku			S	S	S
2. Cinquain	S	S	S		
3. Limerick	S	S	S		
4. Shape poetry	S	S	S		
5. Free verse				S	S
D. Prose					
1. Anecdote	S	S	S		
2. Short story				S	S
3. Skit	S	S	S		
4. Play				S	S
SKILLS					
I. Observe mechanics	E	E	E	S	S
II. Define purpose	I	R	E	S	S
III. Establish point of view	I	R	E	S	S
IV. Develop appropriate tone		I	R	E	S
V. Use precise words	I	R	E	S	
VI. Develop logical order	I	R	E	E	S
VII. Support opinion					
A. Details	R	E	S	S	
B. Comparison and contrast	R	E	S	S	
C. Definition and analysis	I	E	E	S	S
D. Reasoning and evidence			I	R	E
VIII. Document accurately		I	R	E	E
IX. Develop style	S	S	S	S	S

SUGGESTED CONTENT FOR TEACHING READING

AREA OF EMPHASIS	LEVEL ONE	LEVEL TWO	LEVEL THREE	LEVEL FOUR	LEVEL FIVE
I. Literal					
A. Developing word attack skills	R	E	E	S	
B. Developing locational skills	E	E	S	S	S
C. Developing study skills	E	S	S	S	S
D. Developing rate	E	E	E	S	
E. Reading to follow directions	R	S			
F. Reading for main idea	E	S	S	S	S
G. Reading to observe details	E	S	S	R	
H. Reading to recognize sequence	R	E	E	S	S
II. Interpretative					
A. Understanding relationships among the details	R	E	S	S	S
B. Drawing inferences and conclusions	I	R	E	E	S
C. Perceiving the organization and continuity of material	I	R	E	E	S
D. Distinguishing between fact and opinion	R	E	S	S	S
E. Interpreting figurative language	R	S	S	E	E
F. Formulating generalizations from the material read	I	R	E	E	S

Key:

I — Introduce
S — Strengthen as needed
E — Emphasize
R — Review

AREA OF EMPHASIS	LEVEL ONE	LEVEL TWO	LEVEL THREE	LEVEL FOUR	LEVEL FIVE
III. Critical					
A. Identifying the writer's purpose	I	R	E	S	S
B. Recognizing the writer's style and technique	I	R	E	E	S
C. Evaluating the ideas presented		I	R	E	E
D. Reading comparatively from several sources			I	R	E
E. Developing judgment and discrimination	I	R	R	E	E
F. Anticipating events and predicting outcomes		I	R	E	E
IV. Creative					
A. Responding aesthetically to the material	S	S	S	S	S
B. Using ideas gained through reading in new situations	S	S	S	S	S
C. Expanding concepts presented in material	S	S	S	S	S
D. Gaining insight into oneself and one's life	S	S	S	S	S

SUGGESTED CONTENT FOR TEACHING SPEAKING AND LISTENING

AREA OF EMPHASIS	LEVEL ONE	LEVEL TWO	LEVEL THREE	LEVEL FOUR	LEVEL FIVE
I. Speaking					
A. Oral Communication theory					
1. Speech models (the oral communication process)	E	S	S	S	R
2. Ethical implications in oral communication	E	E	E	E	E
3. Speaker/audience transactions	I	E	E	S	S
4. Rhetorical structures and devices			I	E	R
5. Interpersonal communication			I	S	S
6. Body language	I	S	S	S	S
B. Public speaking					
1. The classical cannons of rhetoric		E	E	S	R
2. Platform address			I	E	S
3. Speech to inform	E	E	E	S	S
4. Speech to persuade	I	E	E	E	S
5. Speech as entertainment	I	S	S	S	S
6. Ceremonial speech (speeches for special occasions)	I	S	S	S	S
7. Critical analysis of speakers and speeches		I	E	E	E

Key:

I — Introduce
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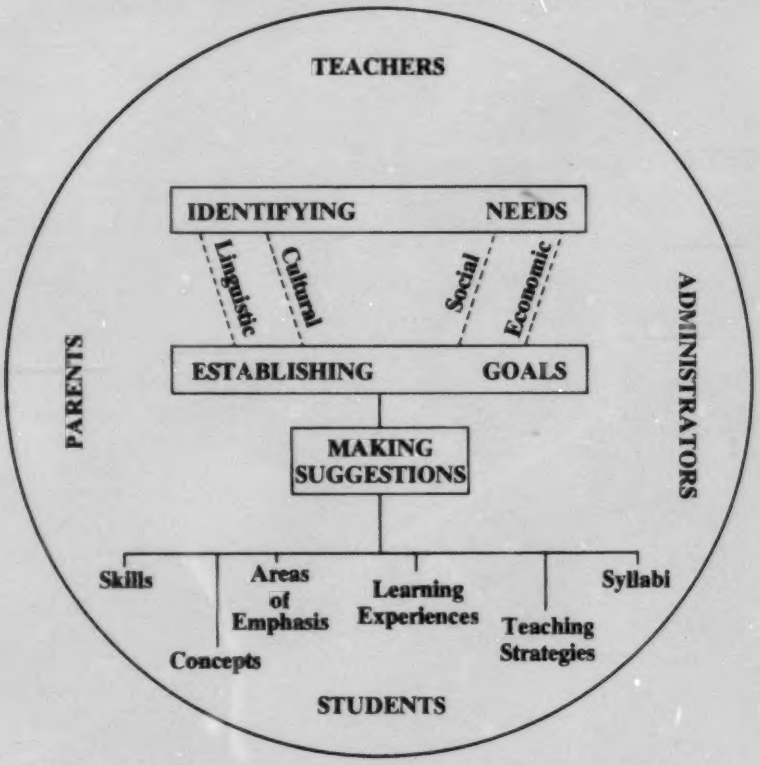
E — Emphasize
R — Review

AREA OF EMPHASIS	LEVEL ONE	LEVEL TWO	LEVEL THREE	LEVEL FOUR	LEVEL FIVE
C. Discussion					
1. Impromptu discussion	E	E	S	S	S
2. Problem-solving discussion		E	E	E	E
3. Group dynamics	I	S	S	S	S
D. Mass oral communication					
1. Radio		I	S	S	S
2. Television		I	S	E	E
3. Film		I	S	E	E
E. Vocal production					
1. Voice mechanism			I	S	R
2. Using the voice					
a. Sound omissions		I	S	S	S
b. Sound substitutions		I	S	S	S
c. Sound distortions		E	S	S	S
d. Vocal quality			I	S	S
e. Vocal colorations	I	E	S	E	S
f. Vocal projection	I	E	S	E	S
F. Oral interpretation of literature					
1. Solo performance			I	E	E
2. Choral reading	I	E	S	S	S
3. Reader's theatre		I	S	E	S
G. Semantics					
1. Sources of meaning					
a. Symbolic process	I	E	S	E	E
b. Classification	E	S	S	S	S
c. Contexts	E	S	S	S	S
d. Process of abstracting			I	S	E

AREA OF EMPHASIS	LEVEL ONE	LEVEL TWO	LEVEL THREE	LEVEL FOUR	LEVEL FIVE
2. Psychological fallacies			I	E	E
3. Logical fallacies			I	E	E
III. Listening					
A. Attitude towards listening					
1. Listening courteously	E	E	S	S	S
2. Listening with concentration	S	E	E	R	
B. Determining what to listen for					
1. Identifying purpose of the speaker or speakers	I	S	E	E	R
2. Determining the structure of a formal presentation		I	S	E	E
3. Determining the direction taken in an informal presentation	I	S	E	E	R
4. Identifying the central theme or themes	I	S	S	E	E
5. Listening for facts and information	I	E	S	S	R
6. Listening for forms of support		I	S	E	E
7. Listening for a restatement and summary	I	S	E	E	S

AREA OF EMPHASIS	LEVEL ONE	LEVEL TWO	LEVEL THREE	LEVEL FOUR	LEVEL FIVE
C. Critical listening					
1. Relating what is said to one's own knowledge and experience	I	S	E	E	S
2. Reviewing and arranging what has been stated		I	S	E	E
3. Analyzing and evaluating what has been heard	I	S	S	E	E
D. Listening as social interaction	I	S	S	S	S
E. Creative listening		I	S	E	E

3 — DEVELOPING THE LOCAL ENGLISH PROGRAM



To develop an English program that will meet the needs of students, each school division should develop its own curriculum. The curriculum should be a cooperative effort of teachers, students, parents, and administrators. This bulletin presents a framework to help teachers plan, design, and implement their English programs.

If the school system is so large that the direct participation of every teacher would be unwieldy, a committee consisting of a representative from each school could be appointed. By working through his or her school's representative, every English teacher in the division could be involved in the development of an English curriculum.

Identifying Needs

In the initial planning of the curriculum design, the committee should identify the needs of the students. The committee should consider needs in all facets of life that concern the English program:

linguistic, cultural, social, and economic. The needs may be described in paragraph form or outlined under different categories. The language should be clear and concise.

Establishing Goals

Once needs have been established, long-range goals to meet them may be defined. The interrelatedness of all communication processes should be the pivotal point for curricular planning. The "Rationale" chapter of this bulletin presents a list of goals that are valid for English programs. The list may serve as a starting point for the local committee. The local committee may list additional goals that meet specific needs.

Schools in Virginia should provide for the teaching and learning of basic English skills; provide for humanizing instruction; and provide instruction appropriate for individual differences among students. These requirements are, in effect, important criteria for the establishing of instructional goals.

Providing for a Balanced Program

The curriculum committee may choose to recommend the teaching of certain skills or concepts, identify areas of emphasis, describe appropriate learning experiences, present sample units or individual learning packets, suggest teaching strategies, write syllabi for individual courses, or recommend an organizational pattern for the school's English curriculum. Information on most of these topics is widely published and readily available, but it must be gathered, analyzed, and selected carefully to meet local needs if it is to be of significant practical value.

Interpersonal relationships between student and teacher and among students merit the time, attention, and effort of English teachers. In English classes attention can be given to concepts of authority, courtesy, fairness, and personal respect. Students must be respected and treated as people before a teacher may expect them to want to learn from him or her.

It is also important to teach students how to study and learn about a process such as human communication rather than to program them with data about that process. Data memorized may be quickly forgotten, but a process fully understood tends to extend itself into useful and new applications.

The teacher of English knows that the study of English is relevant for today's youth, but this is not always evident to many high-school students. Acceptance of the relevancy of English may be accomplished in numerous ways; most teachers agree that exhortation is less effective than demonstration. Involvement in the communication experiences of reading, writing, speaking, and listening may help students understand the processes that underlie and facilitate the use of these skills.

Literature provides a means whereby all persons who can read may expand their perspectives and their enjoyment of life. English teachers accept responsibility for teaching literature. At the same time, there are other language and communication skills that are necessary for survival. Language and communication skills are, for many people, less interesting and less fun than poetry or a novel, but they are utilitarian and, as such, are necessary.

The U. S. Office of Education recently reported that many American citizens are functionally illiterate despite the fact that they are high school graduates. Declining SAT scores and complaints from parents, teachers, employers, and students emphasize the challenge facing teachers of English to insure that all graduates demonstrate, at the very least, "functional literacy in communication skills including the ability to read, write, and speak."*

English teachers in Virginia are, and have been, concerned about the need to insure that all students acquire functional literacy in communication skills. The *Standards of Quality* and the *Standards for Accrediting Secondary Schools in Virginia* emphasize the need to insure the teaching and learning of reading and communication skills.

Teaching basic skills such as mechanics and usage sometimes requires much energy and class time. The fact remains, however, that basic skills in all areas of English are essential and must be taught. Part II and the appendices of this bulletin suggest teaching strategies which are helpful in teaching basic skills. Additional suggestions are available in recent issues of professional journals such as the *Virginia English Bulletin* and the *English Journal*.

Individualizing instruction is one way to move toward more effective use of time spent in English classes. Individualizing instruction requires skill and judgment in implementing the English program because the teacher must adapt the program to the student rather than shape the student to fit the program.

A recent Department publication *Guide for Effective Teaching* (June 1977) describes activities for implementing the humanizing and individualizing of instruction as well as the other components of teaching as described under the Classroom Planning and Management Objective of the *Standards of Quality For Public Schools in Virginia*, 1976-78. The *Guide For Effective Teaching* outlines in detail procedures which facilitate each recommended component. This bulletin also contains helpful information on other components of teaching which are closely related to individualizing instruction. Pertinent sections include topics such as the following:

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*Department of Education, *Standards for Accrediting Secondary Schools in Virginia*, (Richmond: Board of Education, 1976), p. 8.

- "Using Instructional Materials and Resources."
- "Organizing Learning Activities."
- "Providing a Favorable Psychological Environment."
- "Evaluating Pupil Progress."

Suggestions made in the *Guide For Effective Teaching* were field tested in eight schools from various parts of the state before the guide was published.

Organizing the Program

The English program may be organized in several ways. Recent alternative structures for the content of English include modular scheduling, phase electives, and block instruction involving different arrangements of team or cooperative teaching. Of these, the phase-elective programs have been widely used and have received most attention.

The phase-elective program was created to broaden the base of English instruction, capitalize upon the individual talents and interests of teachers, provide more learning options for students, and serve as a motivation for reluctant students. Critics have called it "too liberal" and have blamed it for declining SAT test scores. Advocates see it as a "student centered" curriculum especially helpful in providing differentiated subject matter and learning experiences. Much has been written on the subject in professional journals and other publications. George Hillocks, Jr. has provided what is perhaps one of the most objective analyses of the subject yet available in his book *Alternatives in English: A Critical Appraisal of Elective Programs,* which was published by the National Council of Teachers of English in 1972.

Through modular scheduling time can be manipulated. This may be advantageous under some circumstances. Programs organized around the team-teaching concept are effective when conditions are favorable. Each of the various organizational patterns has advantages and disadvantages which vary from one educational setting to another. However the program is organized, it must be designed to meet the needs of the particular students and schools involved.

The thematic unit is an organizational structure which is frequently used in the English classroom. Constructing a thematic unit demands careful planning of objectives, content, and activities. The theme must be relevant for the student because it is the motivating factor that encourages communication, whether through reading, writing, speaking, listening, or observing. A theme that lasts for six to nine weeks must be chosen carefully if it is to hold the students' interest. The thematic unit must contain a variety of activities.

The "Time" unit, which is included in the appendices of this bulletin, is an example of how a thematic unit can correlate all areas of English

instruction and provide for individual differences among students. The suggested activities in the unit involve students in studying English usage, vocabulary, films and literature and in activities that include writing, research, speaking, listening, reading, value development, and problem-solving. The projects and learning centers provide for individual interests and needs. As the appendices show, a unit is not a hodgepodge of incompatible activities and experiences. Instead, it examines a concept within the process of language as it is heard, spoken, read, written, and perceived.

In a second unit, "My Microcosm," which is also appended to this publication, the student examines his or her ideas and concepts concerning love, power, justice, truth, and beauty in relation to the immediate world. The student writes a personal credo and tests it in the next five units. The thematic units of this block program progress in this way:

1. My microcosm
2. My state
3. My nation
4. My continent
5. My world
6. My macrocosm

Carefully planned and administered thematic instruction may facilitate and enliven English studies and may provide for the efficient use of time, space, and instructional staff.

Curriculum choices and teaching methods must reflect and support the overall philosphy and objectives of the school and community. They should be fully endorsed by those persons whom they most directly affect. When this is not the case, the time for revision is at hand.

PART II - IMPLEMENTING THE ENGLISH PROGRAM

4 — TEACHING LITERATURE

The purpose of this chapter is to discuss three categories of literature studied at the high-school level. They are the classics, modern and contemporary literature, and literature for adolescents. Because teacher preparation programs sometimes omit attention to adolescent literature, this chapter centers upon that category. This, however, in no way denies the need for teaching either the classics or modern literature not usually considered adolescent literature *per se*. On the contrary, there should be a balanced treatment of the three categories just as there should be a balanced treatment of the different genres.

The Classics

Definitions of the term *classic* vary. There are persons who would limit the term to ancient Greek or Roman works, ignoring, for example, the even older "Song of Solomon." Other persons view classical literature as works that are at least 100 years old, and some use the term broadly to include certain works written during the twentieth century. Regardless of such divergent views, the consensus is that a classic must meet the criteria of endurance and universality.

For years teachers of English did not need to give much thought to what classics to teach; they simply taught whatever selections were in the adopted series of anthologies. Thus, *A Midsummer-Night's Dream* and excerpts of *Idylls of the King* might be taught in the eighth grade, an abridgment of *Silas Marner* in the ninth grade, *Julius Caesar* in the tenth grade, "The Masque of the Red Death" and excerpts from *Moby Dick* in the eleventh grade, and *Macbeth* and portions of *Paradise Lost* in the twelfth grade. At one grade level or another, or perhaps several, the teacher was almost certain to give attention to the "schoolroom poets" of nineteenth-century New England and to Lanier, Timrod, and Hayne. The selections just mentioned are being taught at present, of course, but they no longer are being taught as universally as they were. When taught today, they are likely to be taught at different grade levels than in the past.

Diminishing attention to certain classics does not imply diminishing attention to classics generally. Rather, it suggests the teaching of a greater variety of the classics. Perhaps the most important factor accounting for the change is the increased availability of books, particularly paper-bound volumes. For example, within the last several years *The Tempest* has become popular in many schools. The same can be said of *The Red Badge of Courage, Wuthering Heights, Heart of Darkness, The Scarlet Letter, Pride and Prejudice, The Odyssey,* and numerous other works.

Modern and Contemporary Literature

This publication identifies modern literature simply as literature which has not met and might never meet the requirements of endurance and universality associated with the classics. It includes historical novels, *belle lettres*, detective stories, and science fiction. Modern literature naturally embraces contemporary literature; and any distinction between the two may seem arbitrary.

With the large number of modern and contemporary works available, the English teacher is confronted with the problem of deciding what books to study in class and what to suggest or assign for reading by small-groups or by individuals. Representative choices may be given as follows:

Novels

1. *A Farewell to Arms* by Ernest Hemingway
2. *The Great Gatsby* by F. Scott Fitzgerald
3. *White-Jacket* by Herman Melville
4. *The Pearl* by John Steinbeck
5. *The Poseidon Adventure* by Paul Gallico

Short stories

1. "Charles" by Shirley Jackson
2. "A Summer Reading" by Bernard Malamud
3. "A Rose for Emily" by William Faulkner
4. "The Rocking-Horse Winner" by D. H. Lawrence
5. "The Secret Life of Walter Mitty" by James Thurber

Poems

1. "Learning by Doing" by Howard Nemerov
2. "The Lonely Man" by Randall Jarrell
3. "Fern Hill" by Dylan Thomas
4. "Mending Wall" by Robert Frost
5. "The Song" by Theodore Roethke

Plays

1. *Ah Wilderness!* by Eugene O'Neil
2. *Twelve Angry Men* by Reginald Rose
3. *The Devil and Daniel Webster* by Stephen Vincent Benét
4. *The Glass Menagerie* by Tennessee Williams
5. *Arsenic and Old Lace* by Joseph Kesselring

Essays

1. "The Grown-Up Problem" by Art Buchwald
2. "Science Has Spoiled My Supper" by Philip Wylie
3. "Anatomy of a Martian" by Isaac Asimov
4. "Why Don't We Complain?" by William F. Buckley, Jr.
5. "Killing for Sport" by George Bernard Shaw

The use of both "the classics" and modern and contemporary literature in secondary-school English programs has been investigated rather thoroughly by English education scholars. The values of both types of literature are now widely accepted.

Adolescent Literature

Increased attention is being given to the study of literature which has come to be called "adolescent literature." More is being learned daily about how this kind of literature may or may not affect young readers. Teacher interest in these studies has prompted consideration of the topic in this bulletin.

Literature for adolescents has been scoffed at in the past. Yet, some literature appeals to one kind of person; other literature to another kind. Some poems and novels seem to be read mostly by women; and some, mostly by men. Some are read by the adventurous; some by the stay-at-home. Science fiction, reading interest studies say, is read mostly by the very young; some by the young; and less, by older persons. There are the "Best Seller List," the list of 100 works of literature that every student should have read before college, and innumerable other lists that categorize literary works and authors. Illustrative of the last of these are the following:

1. An adventure Novelist — Ian Fleming
2. A Stay-at-Home Novelist — Carson McCullers
3. A Science Fiction Novelist — Isaac Asimov
4. A Romance Writer — Victoria Holt
5. An Author for the Very Young — Ezra Jack Keats
6. An Author for the Young — Virginia Hamilton
7. An Author for Older People — Joseph Conrad
8. An English Major's Author — John Milton
9. An Intellectual's Author — Alfred North Whitehead
10. A Best Selling Author — James A. Michener
11. One of the Hundred Best Authors — Jane Austen

The term "literature for adolescents" can be defined simply as any literary work that appeals particularly, but not exclusively, to the teen-age reader. As has been observed:

> Literature for the adolescent may be defined either strictly or loosely. Strictly, it includes only literary pieces, like *Seventeenth Summer* or *Durango Street*, with major adolescent characters and written primarily for adolescent readers. Loosely, the term also includes books written for the general reader (not especially for adolescents but not excluding them) with adolescents as major characters, like *Goodbye, My Lady; A Separate Peace;* or the more traditional *Huckleberry Finn*. In addition, there have been pieces of literature written primarily for adults and

lacking major adolescent characters which are known to be accepted adolescent reading fare. Examples are *Pride and Prejudice, Doctor Zhivago,* and *The Great Gatsby.**

1. These books are illustrative of works written specifically for adolescents:

   The Contender by Robert Lipsyte
   Swiftwater by Paul Annixter
   By the Highway Home by Mary Stolz

2. Examples of works written for adults but with major adolescent characters included:

   The Member of the Wedding by Carson McCullers
   Shane by Jack Schaefer
   Cress Delahanty by Jessamyn West

3. Illustrative of works for and about adults but with appeal for adolescents are these:

   Beat the Drum Slowly by Mark Harris
   Nine Coaches Waiting by Mary Stewart
   The Old Man and the Sea by Ernest Hemingway

Literature written either for or about adolescents is to be found in various genres including the short story, poetry, and plays.

1. Representative short stories include:

   "High Lonesome Place" by Fred Gipson
   "Anteus" by Borden Deal
   "Substitute Hero" by James McKimmey, Jr.

2. Among poems one finds the following:

   "The Umpire" by Walker Gibson
   "Crossing" by Phillip Booth
   "Ex-Basketball Player" by John Updike

3. Illustrative plays include:

   West Side Story by Arthur Laurents, Leonard Bernstein, and Stephen Sondheim
   The Miracle Worker by William Gibson
   The Hobbit by J.R.R. Tolkien

Most of the literary works aimed specifically at adolescents are the so-called "junior novels," which deal with the problems, conflicts, and aspirations of teenagers as seen through their eyes.

The range of literature for the adolescent is broad. Its boundaries are limited only by its appeal to a particular age group.

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*Richard Meade and Robert C. Small (eds.), *Literature for Adolescents: Selection and Use* (Columbus, Ohio: Charles Merrill Publishing Company, (1973), p. 2.

Reading choices

Few teachers would deny that what a reader seeks in literature is a matter of individual taste. One reader chooses Herman Wouk but dislikes Herman Melville. One reader enjoys the poems of Emily Dickinson but dislikes her contemporary, Walt Whitman. To some degree, however, reading choices are governed by the characteristics of the group to which a person belongs. One group that high-school pupils belong to is labeled "adolescents." Repeatedly, educators have looked at the choices made by teen-age readers in selecting literary works for their enjoyment and have found the same topics and themes chosen by these readers, year after year.

The study of literature is included in the school program primarily to deepen and broaden the interests of the students. The justification for the English teacher's using works that appeals to students — literature for adolescents — is based on the belief that an activity which the student finds interesting and rewarding is one that will be continued.

Reading interests

What, then, is known about adolescent reading interests that might help to define adolescent literature and serve as a guide for selecting books for young readers? People in this age group may seem to read a book more for its subject than because it is well written or because its author is famous. Adolescents of the same age group, regardless of differences in social backgrounds or intellects, are likely to read about the same subjects, although not necessarily the same books about those subjects.

Reading interest studies show that books about sports, animals, cars, romance, and adventure have had a lasting appeal to teen-agers for several generations. Equally important, teen-agers, particularly younger ones, read for escape and recreation. Only rarely do they read for style and form or for aesthetic reasons, which scholars and teachers feel are so important. Reading for aesthetic reasons rarely manifests itself before the latter years of high school, and for many persons it does not occur until later.

Teacher attitude

Some English teachers and librarians still consider inferior many of the works that appeal to junior and senior high-school pupils. By rejecting or showing little tolerance for such literature in the classroom, the teacher displays a negative attitude which is not conducive to instruction. The teacher can be receptive to the reading preferences of students and at the same time provide guidance that will help students become more discerning readers.

Student attitude

Literature for adolescents, by its definition, is literature that teen-agers like. Studies of adolescent reading interests over the years, for

example, have shown that junior novels are widely read by teen-agers. Obviously, the appeal is a result of the ease with which these books can be read, the adolescent characters they contain, and the subjects with which they deal. In addition, the adolescent reader finds in them a description of the world that he or she understands. Popular junior novels include:

1. *The Iron Duke* by Tunis (sports)
2. *Swiftwater* by Annixter (nature)
3. *Hot Rod* by Felsen (cars)
4. *Seventeenth Summer* by Daly (romance)
5. *The Last Starship from Earth* by Boyd (science fiction)
6. *Durango Street* by Bonham (urban life)

Quality of adolescent literature

Although a teacher may admit that literature for adolescents appeals to its readers, there still may be the feeling that many of those works are of such poor literary quality that they should be suppressed rather than encouraged. Numerous studies, however, have been conducted to test the literary quality of such works. These studies all agree on two main points: (1) Some adolescent literature is poor while some is of high quality; and (2) The superficialities of such works which may offend adult literary tastes make them suitable reading matter for adolescents whose literary tastes are still developing. The value of such literature for the English program is that it provides practice from which adult reading can develop. As Burton stated in *Literature Study in the High School,* "The student who can read the junior novel well most probably will develop the ability to read the serious adult novel well."*

Selecting works for study

Although works of literature that appeal to teen-age readers can be used in English classes, they should be selected carefully. All adolescent literature is not alike, either in quality or in appeal. The teacher must look for works that are readable and interesting, are well written, and can be discussed. Equally important, the themes and topics and the ways in which they are treated should be interesting to the reader. Although the work may be about a typical teen-age problem or deal with topics, such as cars or sports, that appeal to adolescent readers some students may be more interested in some problems than in others. As has been stated often, a teacher needs to know the students very well before selecting a book for all of them to read.

A primary purpose of the study of literature in the English class is to improve the student's ability to deal with ideas and literary char-

*Dwight Burton, *Literature Study in the High Schools,* Revised (New York: Holt, Rinehart, and Winston, Inc., 1965), p. 61.

acteristics. Selections to be studied should have sufficient depth for the student's understanding of them to be deepened by discussion. By using reviews in periodicals like the *English Journal* and recommendations in bibliographies of books for adolescents, the English teacher can select literature that is suitable for students and is acceptable from the teacher's or parents' point of view. The teacher should read any works that are being seriously considered for use in the classroom.

Among works that seem to meet the test of understandability and interest are the following:

1. *The Contender* by Robert Lipsyte (novel)
2. *A Blues I can Whistle* by A. E. Johnson (novel)
3. *By the Highway Home* by Mary Stolz (novel)
4. *A Separate Peace* by John Knowles (novel)
5. *A Member of the Wedding* by Carson McCullers (play)
6. *The Skating Rink* by Mildred Lee (novel)
7. *South Town* by Lorenz Graham (novel)
8. *Edge of Awareness* edited by Ned Hopes and Richard Peck (essays)

Some works of adolescent literature survive; others are of brief interest and then disappear; a few vanish for a time and then reappear. The fact that some works in this area have no lasting value in no way denies the temporary value of the works as a means of creating interest in reading. The ephemeral nature of much of the material called "literature for adolescents" merely places responsibility on the teacher to read constantly the new literature and re-read the old.

Nothing in this guide has suggested how a teacher should use literature for the adolescent in the English classroom, only that it should be used. The rather broad definition that has been given to this term, i.e., any work with appeal for teen-agers whether written for them, or not, should explain the omission. The ways teachers have found to introduce, teach, and evaluate students' literature obviously apply, whether a work has immediate appeal or not. It has been stated that it makes better sense to choose works of interest, which have a good chance of succeeding, than works that are dubious. Nevertheless, even with the best chosen work, the teacher must prepare pupils for the themes, literary characteristics, matters of style, and other potentially problem-causing aspects. In addition, activities must be planned which allow the students to incorporate the work into their lives. Listening to a lecture of explication rarely produces enthusiasm and interest in young people. Doing something with the work, its ideas, its places, or its people, may make it succeed.

It has become more and more obvious in recent years that literature in the high school must include individualized or guided free reading.

The discussion of this topic in *Resource Units and An Individualized Free-Reading Program for English, Grades 8-12,* a publication of the Department of Education, stresses the importance of this type of reading. Although the publication was written for use with low-achieving students, the program's rationale, requisites, and organization are applicable for teaching literature to students of average and above-average ability.

5 — TEACHING READING SKILLS

Until recently elementary school teachers had the maior responsibility for teaching reading skills. In secondary schools English teachers were concerned with subject-area content and frequently did not acknowledge responsibility for teaching reading skills. Learning to read, consequently, was often more a by-product than a goal of the secondary English program.

Secondary English teachers have been reluctant to accept responsibility for reading instruction for several reasons. Limited course work in teaching reading did not prepare English teachers for the task. As a result, they lacked the perspective necessary to teach basic and more advanced reading skills.

The trend toward "Reading in the Content Areas" has done much to point out that every teacher should teach certain reading skills. It is now generally accepted that all secondary-school teachers must share with elementary-school teachers and secondary-school reading specialists the responsibility for ongoing instruction in reading. All teachers can contribute to improving reading, but the English teacher can do more than other subject-area teachers.

Every English teacher has some knowledge of how to teach reading. This knowledge can be increased through in-service programs, extension classes, and summer study.

How can an English teacher stimulate pupils to become active and creative readers? The classroom teacher can structure a developmental reading program consisting of three major steps: preparation for reading, the act of reading, and follow-up activities.

Diagnosis, a key element of reading instruction, should permeate each of the three steps of the reading process. Accurate diagnosis is essential to the individualization and the development of reading instruction. Diagnosis involves finding out what a student has achieved and what additional help is needed.

Before reading begins the teacher should involve students in activities to promote interest and motivation. Preparation for reading might consist of drawing upon students' backgrounds and experiences and relating them, through class discussion, to the material to be read. If a concept

is new to the class, audio-visual aids such as films, filmstrips, transparencies, and recordings can be used to supply the background needed to help students understand the reading material. In this way the teacher provides a context into which the new information may be fitted. Improvisation and other forms of creative dramatics can be very effective as preparation for reading. The teacher may find that the best preparation for a particular selection is to review similar ideas presented in previous readings and then explain how this reading will serve as a foundation for more complex ideas.

The purpose of the reading assignment must be made clear before reading begins. When students understand the purpose of reading, they think as they read, and they direct their efforts toward a goal. A reading assignment should not be made simply because the selection is the next one in the textbook. The purpose must be clear and valid. Why and how should students read a poem, short story, or news article? Should they read it for factual details, to recognize cause and effect, to justify conclusions, to evaluate the information for accuracy or validity, to analyze the author's style, or to relax and enjoy it?

In the elementary grades students generally read at one speed and tend to read every word for clear understanding. Mature readers, however, do not read every word. They adjust their speed to the difficulty of the material and the purpose for reading it.*

The student may scan the material to find a fact or detail in the reading assignment. Scanning requires the reader to glance rapidly at the material with a definite purpose in mind. For example, if the assignment is to find a date, the reader's mind should reject all visual stimuli but numerals.** In regular assignments the secondary English teacher can provide many opportunities for learning or reinforcing this reading skill.

The English teacher, working with printed media like newspapers and periodicals, can help students develop the ability to skim the material. Skimming requires the reader to use his backlog of experience to fit together key words or phrases gleaned from the material.*** Students will find it extremely difficult to skim material that deals with a subject with which they are not familiar.

Some assignments demand close reading of the material or even a second reading. The ability to adapt reading rates to material and purpose may mean the difference between success and frustration for many high-school students. The English teacher must provide opportunities for students to develop flexibility in their reading rates.

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*Robert C. Aukerman, *Reading in the Secondary School Classroom* (New York: McGraw-Hill Book Company, 1972), p. 80.

**Ibid., p. 81.

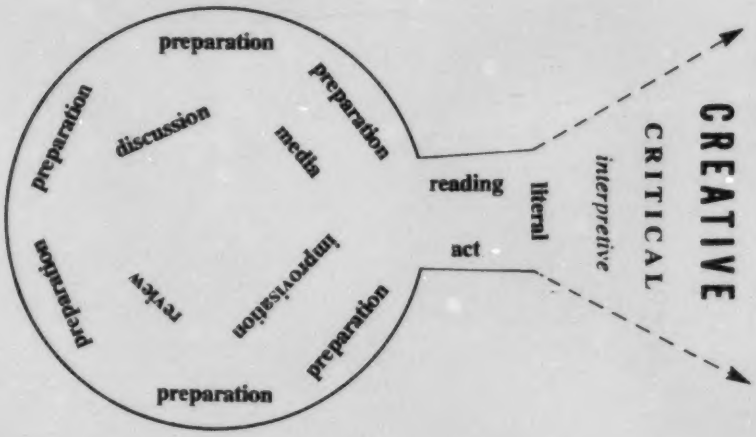
***Ibid.

Material may be read in several ways. Students may read a selection silently; the teacher may read the selection aloud with the students following silently with their own copies of the material; or individual students may volunteer to read aloud. Unless there is an emotional or physical problem involved, each student should be assigned a complete selection, not a paragraph or two, for oral reading one or more times during the school year. The teacher should make the assignment in advance and should assist students in preparing to read the material. The material assigned should be part of the natural sequence of the larger unit of work so that oral reading will not be stilted or artificial.

A focal point of the reading process should be comprehension. The secondary English teacher might consider four levels of comprehension in planning reading activities: literal, interpretive, critical, and creative.

At the literal level the reader is concerned solely with content. At the interpretive level the reader interprets or modifies the content by analyzing, synthesizing, inferring, and interpreting. At the critical level the reader evaluates the information and judges its validity. At the creative level the reader expands and extends the concepts and ideas presented in the material.

The level of comprehension depends primarily on the purpose of the assignment. The manner in which the teacher handles the follow-up activities also will affect the level of comprehension. Through class discussion, small group interaction, or questioning techniques, the teacher can encourage critical and creative reading. The three-step procedure described in this chapter can be illustrated to show the limitless possibilities of creative reading.



6 — TEACHING COMPOSITION

Composition is an integral part of the English curriculum, and writing activities should be a meaningful part of each week's work in the subject. English teachers, therefore, have a major responsibility to teach composition effectively and systematically. The writing program should be planned to follow a definite sequence from year to year to avoid needless repetition. It should provide effective learning experiences that will be useful to students in adult life. A structured writing program does not limit students to one method of achieving the goal of being able to express themselves effectively. A carefully planned program provides a range of methods and materials to facilitate each student's development.

The English faculty of a school or a school system agrees on the basic approach to composition and assigns areas of responsibilities to each grade or developmental level. In that framework the classroom teacher fashions a composition program for the students and guides them in planning their own programs. Although a variety of approaches to organizing the sequential composition program may be used, the program needs to include different levels of writing — private and public, formal and informal.

Basic Competencies

Basic competencies, i.e., skills and knowledge, must be the foundation of a unified writing program, regardless of the approach. A high-school writing program built on a spiral concept of developing skills and knowledge permits each student to proceed at an individual pace and in an individual manner. In the spiral continuum the student masters writing skills appropriate to his or her abilities and needs at each developmental level. Thus, the student progresses from basic skills of sentence construction and paragraph development to more advanced skills, such as persuasive writing and critical analysis.

The use of grammatically correct sentences is essential to effective writing; just as important on occasion, however, is the appropriateness of the language to the speaker, subject, and audience. It is true that a student must understand how language works before making the choices that are necessary for effective writing. Principles of grammar and usage, however, are a means to effective writing; they are not ends in themselves. The writing program should be predicated upon a philosophy that assures some measure of success for every student in an atmosphere that encourages both self-expression and responsibility for it.

Throughout the high-school program students will be doing creative writing by expressing personal thoughts, feelings, and values as they discover themselves and their world. At times the teacher may feel that the atmosphere is right for creative writing such as a poem, a short

story, or a play. As Archibald MacLeish observed, while teaching creative writing at Harvard, this writing must be taught differently from other writing as there is no logical way of deciding on a sequence. The teacher can only provide a climate conducive to the creative process; creativity cannot be forced.

A Sample Program

A guide for a sequential program in composition is outlined on the following pages. Much of this material is based on *A Suggested Program for Written Composition in Virginia High Schools (8-12), an earlier* publication of the Department of Education. The program is designed to serve as a guide to help the teacher or English faculty develop a co-ordinated program of written composition. In addition to considering the approach, outlined in the guide, English faculty members may wish to experiment with different categories, such as subjective and objective writing, utilitarian and academic writing, or voice-subject-audience writing.

A SAMPLE WRITING PROGRAM

Areas of Emphasis	Skills	Suggested Activities				
		Level One	Level Two	Level Three	Level Four	Level Five
Description	Use the precise word to eliminate wordiness Support sensory impressions through use of concrete detail Develop appropriate tone Realize importance of length and structure of sentences to create mood Create precise images by using vivid, picture-forming words	Sentences and short paragraphs describing familar persons, places or things Descriptions using words to make a reader see, hear, smell, taste and feel an object	Detailed descriptions, emphasizing precise word choice, of a gadget, a machine, or a building "Who Am I" paragraphs describing some other member of the class	Word pictures describing in minute detail a personal observation, e.g., an animal in motion, a setting with a distinct mood, the operation of a machine Description of a dramatic incident or moment such as an accident, a victory or defeat, a fire	Character sketches of prominent people in show business or politics that bring out dominant traits through descriptions of physical appearance Description of settings or scenes to evoke a mood or impression	Character sketches of prominent people in show business or politics that bring out dominant traits of personality or body language Descriptions of emotions or abstract terms such as anger, happiness, hatred, jealousy, prejudice, justice

Areas of Emphasis	Skills	Suggested Activities				
		Level One	Level Two	Level Three	Level Four	Level Five
Narration	Demonstrate a sense of narrative progression by using different kinds of order: chronological order, spatial order, order of importance	Short anecdotes of memories or recollections	Retelling the plot of movies, television programs, or novels	Narratives of interesting incidents or true human interest stories where the writer was involved only as an observer	Biographical sketches of friends, relatives, or prominent local people	Autobiographical sketches of certain periods of the writer's life
	Establish point of view Write dialogues in the patterns of conversational language Establish the conflict or theme in beginning paragraphs Use economy and clarity in supporting details	Second-hand anecdotes of experiences told to writer by friends, parents, or others	Monologues of personal experiences or incidents, establishing clearly the first person point of view	Short narratives of incidents told from a particular point of view	Dialogues that reveal major conflict without editorial comment	Dialogues that reveal major personality traits without editorial comment

Areas of Emphasis	Skills	Suggested Activities				
		Level One	Level Two	Level Three	Level Four	Level Five
Exposition	Understand the importance of clear expository writing in everyday life Follow logical order in writing exposition Write objective definitions, explanations, classifications, and comparisons and contrasts Use factual language to record, defiine, or convey information Use specific words to convey exact meaning Recognize inaccurate generalizations	Completion of forms, questionnaires, and applications such as job, driver's license, credit card Directions for going from one place to another Announcements concerning school or community activities	Definitions of ordinary things such as an eraser, a billboard, or a stop sign and comparison with dictionary definition Interviews with local people on relevant issues Note-taking on class discussions or committee meetings	Process papers detailing specific directions on "how to do" something such as changing a tire, hemming a skirt, making an omelet Factual reporting of school or local events	Explanation of the structure and function of school or community organizations such as the school board, the student council, the Red Cross Extended definitions of intangible things like time, education, or politics and comparision with encyclopedia entries	Second-hand process papers on "how to do" something that is no longer a common skill such as making apple butter, making lye soap, or quilting, culminating in papers based upon personal interviews like those in *The Foxfire Book* edited by Eliot Wigginton and published by Doubleday

Areas of Emphasis	Skills	Suggested Activities				
		Level One	Level Two	Level Three	Level Four	Level Five
Persuasion	Support opinion by adequate evidence Recognize fallacious reasoning and semantic traps Understand propaganda techniques Distinguish between denotation and connotation of words Use words at different levels of abstraction Distinguish between fact and opinion Use the editorial "we" point of view	Short pro- and con- papers regarding school policies, family traditions, or current fashions and trends Media commercials using propaganda techniques	Short position papers on personal values and beliefs written to persuade the reader Political campaign speeches for club offices or other leadership positions	Editorials supporting or opposing a current issue or project in the news Position papers using the editorial "we," reflecting the opinion of the class on a specific school issue	Papers expressing personal opinion on topics such as capital punishment, socialized medicine, student representation in school policy making Arguments for action on topics such as socialized medicine, car insurance rates for the teen-age driver, curfew for teen-agers	Position papers on national or international issues of political, social, or moral nature Arguments supported by verifiable facts on topics such as the insurance rates for motorcycles, women competing with men in athletic events, industrial progress, and the energy crisis

Areas of Emphasis	Skills	Suggested Activities				
		Level One	Level Two	Level Three	Level Four	Level Five
Letter Writing	Use correct form for social letters Use correct form for business letters Develop sensitivity to the audience to whom the letter is written Use tone appropriate to subject and audience Use clarity and economy in supplying necessary information in all correspondance	Friendly letter to a friend or relative Writing and answering informal invitations Thank-you notes for a gift or a favor Business letters ordering gifts for Christmas, a magazine subscription, a special sale item from a media advertisement	Pen-pal letters to pupils from an "adopted" school in another state or another country Friendly correspondence between pupils paired to write a series of letters to each other Bread-and-butter notes Business letters requesting information needed for a class or club report or project	Letters of congratulations Letters of apology or explanation Business letters concerning matters such as adjustment for damaged goods, a mistake made in a business transaction, the return of faulty merchandise	Formal invitations and replies Letters of requests for specific information, catalogues, free samples, extra parts for equipment Letters of application for summer employment or college acceptance	Travel letters describing interesting events and places Letters of sympathy or condolence Business letters requesting an interview for a job or applying for a college scholarship Business letters ordering goods or services Business letters requesting personal recomendations

Areas of Emphasis	Skills	Suggested Activities				
		Level One	Level Two	Level Three	Level Four	Level Five
Library Papers	Use the library resources such as card catalogue, *Reader's Guide to Periodical Literature*, microfiche file, reference books Outline major propositions and supporting material Define the thesis or explain the purpose statement Take accurate notes Paraphrase and summarize material read Document accurately and adequately sources of information Compile bibliography	Summarizing and paraphrasing articles Write a precis of books on topics related to literature read in class or topics of interest to individual pupils	Biographical report on a noted author or a famous person from an encyclopedia article, *Who's Who*, a periodical article, or other reference materials, documenting the source	Summarizing the content and contradictory statements of three to five articles on a personality or issue in the news, using the *Reader's Guide to Periodical Literature* (The articles should be from different periodicals.)	Short reports or papers (three to four pages) on topics related to the study of literature or topics of personal interest involving the skills of gathering, summarizing, organizing, and documenting information	Reports or papers on topics related to the study of literature or topics of personal interest involving the skills of gathering, organizing, and documenting information

The Classroom as a Writing Laboratory

The use of the classroom as a laboratory, or workshop, for writing is an effective way for the teacher to assist each student in planning, drafting, writing, revising, and evaluating each stage of the work. In this controlled situation, the writing experience becomes more meaningful for both teacher and student. The teacher is available for immediate response, encouragement, and guidance. The student has time to plan and draft each paper according to pre-established criteria. There is time to proof-read the paper for technical errors in spelling, usage, and mechanics before writing the final draft. Errors become learning experiences, not penalties.

If, for example, the area of emphasis is developing a paragraph, the student will need a clear understanding of a well-developed paragraph before writing. In the classroom laboratory the teacher may begin by having the class read together and discuss selections written by professional writers. The teacher discusses with the class several methods of developing the content of a paragraph, such as details, example, cause and effect, comparison or contrast, or definition. The class then talks about the different methods the professional writers used to develop the paragraphs. The teacher should write the criteria on the board for ready reference.

As the next step, the students discuss ideas, experiences, or events which would make interesting content for written paragraphs. Students may show interest in such topics as their most frightening experience, their favorite kinds of music or television programs, interesting personalities in the news, or personal opinions on current events.

On the basis of the paragraphs read and discussed, the criteria developed, and the topics suggested, the student is ready to begin writing. One important factor in using the laboratory method is that most of the writing is done during class periods.

While the students are writing, the teacher moves about the classroom, checking their progress and giving personal advice. The students might be encouraged to help one another in the drafting stage, reacting to ideas, discussing plans of work, and suggesting changes. This situation permits the individual to receive help at the time when it is needed.

Evaluation of the final drafts can be done in several ways. When the first drafts of the paragraphs have been completed the class as a whole may discuss the criteria and check their papers for the points covered by the criteria. The teacher may choose to have a student discuss a paper with another student or a small group preparatory to the final writing. This provides an opportunity for the student to read the paper aloud and use the sound of the language as a guide for correcting errors. In the classroom laboratory the student has the time to revise and polish writing and, as a result, becomes more independent

and self-critical. If the teacher chooses to evaluate the final writing, the task is easier because of the work done in the classroom laboratory situation.

Evaluation of Writing

Every piece of writing cannot go through the formality of planning, drafting, revising, and evaluating because of the limitations of time and human energy. There will be times when the "right" moment for writing is an outgrowth of what is being studied or discussed in class. The motivation is there; the student has something to say. The "right" moments provide unexpected opportunities that can develop in students the habit of writing and may lessen the inhibition many of them have in expressing their ideas in writing.

Teachers should not evaluate students' writing only on mechanics; content, logical organization, and originality also are important. No teacher can possibly read, not to mention evaluate, all of the writing students need to do. Evaluation is concerned with individual growth; it involves reading the composition, reacting to it as communication from one individual to another, commenting on its strengths, giving guidance in mechanical matters, and raising questions that will stimulate the writer to want to improve.

Evaluation can be done by the teacher, by the student, or by a peer or peer group. Evaluation should be based on established criteria that outline minimum standards suitable to the maturity and intellectual capacity of the class or a group within the class. If the paper has been evaluated by the teacher or by the student, it is desirable for the teacher and student to discuss the strengths and weaknesses of the composition and to make suggestions for improvement. A technique used by some teachers is evaluation by a peer in an exchange of papers or by a group of peers in small group discussion.

Keeping individual student files of writing is recommended. The files serve as a basis of evaluation for each marking period and for the entire year's work and are valuable as a means of sharing students' progress with their parents. The file will present a comprehensive overview of the student's attitude toward writing and progress in improvement. If writing assignments are kept in the folder, the teacher will have a broad base for assessing the students' progress. If the students are required to evaluate their composition file at intervals, they will become more cognizant of writing problems and what they can do to improve their work. The file provides the opportunity for the teacher and the student to analyze the writing assignments on an individual basis, not in competition with other members of the class.

To save valuable planning time the teacher may involve the class in the evaluation process. Choosing two papers from a particular

writing assignment, the teacher types them on a master stencil, because students are often influenced by handwriting, and mimeographs them so each student has a copy. The writers should be anonymous. The teacher should not choose a paper that will cause embarrassment to any member of the class. The teacher also may use a paper from another class for discussion and revision, again permitting the writer to remain anonymous. The teacher may make a transparency of the two typewritten paragraphs and project them on a screen in front of the class. After reading the first paragraph aloud the teacher leads a discussion of the composition based upon the pre-determined criteria. Class members then make suggestions for revision which the teacher marks on the transparency so that every member of the class can understand what is involved. The students may read and revise the second paragraph while the teacher moves about the room, giving individual help. The revision of the second paragraph is then discussed. In this kind of situation, every student has the opportunity to write and to benefit from student-teacher discussion and supervised revising. There is direct and active involvement in the evaluation process.

Occasionally the teacher may wish to use his or her own writing, completed in class under the same conditions as the students, for discussion and revision. One can often be more understanding of the problems of the students when one's own work has been the subject of discussion and revision.

7 — TEACHING SPEAKING AND LISTENING

Every secondary-school student should be provided with a broad range of experiences in oral communication and should be taught basic skills of oral communication and listening. In addition to expectations for student achievement in speech, which are further explained in the next chapter, there are many areas of speech communication and many speech and listening activities that may be explored by English teachers and their students. Some of these are reviewed briefly in this section.

Areas for Study

- Oral communication concepts
- Discussion
- Mass oral communication
- Listening
- Public speaking
- Vocal production and dialects
- Oral interpretation of literature
- Debate and forensics
- Semantics

Oral Communication Concepts

Many things about speaking are learned only by thoughtful and careful analysis of the processes of speech or oral communication.

Concepts and ideas about oral communication need to be taught in secondary schools.

Students should be assisted in investigating the concept that oral communication differs in significant ways from written communication. They should be urged to examine some of the social, psychological, and ethical implications of speaking.

Recommended activities.

- Study and compare speech models.
- Using recent books and periodicals, examine the function of various speech devices such as methods of persuasion.
- Study principles of group interaction in speech situations.
- Study, insofar as background permits, the psychological and affective aspects of oral communication.

Discussion

The goal of problem-solving discussion is consensus reached through research and the deliberations of a small group working collectively. How does this kind of discussion differ from other kinds? Secondary-school students may profit from investigating this and other questions that relate to group discussion as an important communication process.

Recommended Activities.

- List twelve recently observed group discussions, and describe how one discussion varied from others.
- Collect pictures from magazines and newspapers that show different kinds of discussion, e.g., family conversation, the state legislature in session, or businessmen in conference. Display the pictures on the bulletin board.
- Clip close-up photos of faces or draw cartoons illustrating attitudes that are inappropriate for discussion. Use these for bulletin board display.
- With teacher assistance define, delimit, and state discussion questions and plan agenda for discussion sessions.
- Analyze in class at least two different types of small-group discussion.

Mass Oral Communication

The study of mass oral communication includes radio, television, and film — all popular areas with students. Film study is sometimes offered in high schools. At the high-school level in Virginia, mass communication is usually taught as an English elective or as units of instruction in the regular English courses.

Minimal expectations for secondary-school students in journalism are given elsewhere in this bulletin. Some of those expectations, which bear directly upon mass oral communication, are listed below. After instruction the student should:

1. Demonstrate awareness of the overt and covert ways radio, television, and films influence lives daily.
2. Develop increasing sophistication in responses to oral appeals and points of view expressed in mass media.
3. Demonstrate understanding of and some proficiency in the technical skills of mass oral communication media.
4. Demonstrate awareness of the values and responsibilities of free speech.

Recommended activities.

- Participate in a film production group as an adjunct to classroom study of film.
- Investigate career opportunities in radio, television, and film.
- Prepare a checklist for evaluating a film or television production.
- Write a critique of a film or television program, focusing on film techniques as opposed to story line.

Listening

There are many ways of listening. One may listen objectively simply to obtain information; one may listen altruistically, out of love or concern for others; one may listen passively or creatively. Each of these kinds of listening is distinct and involves both the sender and receiver in different kinds of transactions. Also, each of these kinds of listening requires special skills which most teachers believe should be taught.

Specific skills cluster chiefly about the broad skills of (1) listening courteously and with concentration, (2) determining what to listen for, and (3) listening critically. The first of these is largely a matter of etiquette but goes beyond that by requiring mastery of such skills as blocking out distractions. The second broad skill includes the specific skills of identifying the purpose of the speaker or speakers, determining the structure of a formal presentation or the direction taken in an informal discussion, and identifying the central theme and main points of a speech or discussion. It also involves listening for the forms of support of a proposition and, at times, listening for a restatement and summary of what has been said. The third broad skill, listening critically, places special emphasis upon the objective analyzing and evaluating of what has been heard.

Most standard "methods" texts in English have information on

listening that will be of value to teachers to whom the idea of formal instruction in listening is new. Several authors have provided useful information on the social, diagnostic, and therapeutic values of good listening. Dr. Karl Menninger, for example, has said that listening is one of the most important tools of a person who wants to help other persons.

Recommended activities.

- Use communication games made by teachers and students that focus on developing listening skills.
- Write short essays on the values of listening.
- View and discuss films related to listening; the ones listed below are available from the Department of Education's Bureau of Teaching Materials:

  63505 "Listening Skills — An Introduction." (11 minutes—BW—1966—JR, SH—Coronet Films)

  15206 "Is It Always Right to be Right?" (08 minutes—color—1970—EL, JR, SH—Stephen Bosustow Productions)

Public Speaking

As Ben Jonson said, "Talking and eloquence are not the same: To speak, and to speak well, are two things." Secondary-school experiences in public speaking should go beyond simply helping the young speaker feel comfortable before a group. They should help the student become proficient in public speaking by:

- Expanding students' knowledge of the process of an individual's speaking to a group.
- Refining the skills required for an individual to speak to a group.
- Instilling in the speaker awareness of ethical and moral responsibilities.

Recommended activities.

- Study some of the great speakers and speeches of the past.
- Study contemporary public address and discuss how it has changed from the past and is still changing.
- With teacher assistance explore and apply principles underlying the effective use of language to develop personal skills in public speaking.
- Make speeches for the class.
- Conduct panel discussions before the class.
- Form a speakers' bureau in the school.
- Invite gifted speakers into the classroom and attend lectures or other public speaking events in the community.

Vocal Production and Dialects

Students should be taught the importance of an effective speaking voice in oral communication. They should be taught how to improve their production, and they should be helped to develop a healthy and flexible voice. Students may be helped to do the following:

- Achieve vocal variety;
- Discover the effects of emphasis in vocal delivery;
- Use appropriate vocal tone in reading and speaking;
- Strive for clear enunciation and adequate volume;
- Develop a personal exercise system that may improve vocal production.

Students also may be encouraged to view vocal production as an important life process. They may also be taught to be more aware of individual vocal sounds and patterns.

In Moliere's play *The Would-Be Gentleman,* Monsieur Jourdain is astonished when he learns that for more than forty years he has been speaking prose without realizing it. It had never occurred to him, before it was pointed out by the Philosophy Master, that, "All that is not prose is poetry; and all that is not poetry is prose." One might paraphrase the Philosophy Master's statement to read: "All that is not dialect is silence; and all that is not silence is dialect." Everyone speaks a dialect, whether he or she realizes it or not. Dialects are an inseparable feature of language and, as such, are important for teachers of English.

Recommended activities.

- Study and discuss books and articles on training the voice.
- Listen to dialects in recordings of plays or other sources.
- Study and discuss articles on dialectology.
- Analyze and discuss commercial dialect recordings.
- Use activities in the oral interpretation of literature as an adjunct to the study of vocal production and dialects.

Oral Interpretation of Literature

Much of the world's great literature remains incomplete until it is presented aloud before an audience. Secondary-school students should be given the privilege to study literature under a teacher who knows how to reveal the intricacies of oral interpretation. Oral interpretation is of value as a method of studying literature and because it is a source of personal satisfaction.

Recommended activities.

- Plan, rehearse, and present thematically developed readings by solo readers and groups.

- Plan, rehearse, and present a readers' theatre presentation such as those described in Coger and White's *Readers Theatre Handbook*.
- Record readers on video tape, and use the tapes in analyzing their work.
- Listen to audio recordings of oral readers' and discuss their performances.
- Participate in literary festivals that feature oral interpretation.

Debate and Forensics

Over the years, testimonials to the educational value of debate have been given by many outstanding Americans, including presidents. Its value as a means of utilizing research, argumentation, and persuasion is well documented. Many secondary schools in Virginia participate annually in competive debates and forensic activities organized by the Virginia High School League (VHSL). Each year the VHSL furnishes participating schools debate kits containing research suggestions for the national debate topic of the year and provides other services described in its handbook. Secondary-school principals are aware of the programs of VHSL and can help teachers secure information about its events.

Recommended activities.

- Study the historical evolution of competitive debate in America.
- Compare the purposes, goals, and methods of debate and discussion.
- Participate in the VHSL debate and forensics programs.
- Initiate school or school-division debate and forensic activities.
- Conduct classroom debates on current topics.

Semantics

There are several contemporary writers who speak a language that relates closely to realities of today's youth and who can help young people solve some of their difficulties with semantics. *Language in Thought and Action*, by S. I. Hayakawa, provides an overview of semantics and is a book which many English students and teachers might enjoy reading. English teachers also may be interested in articles on semantics appearing in such publications as the *English Journal*. One such article, "Semantics: What and Why" by Charles Weingartner, appeared in the November 1969 issue of the *English Journal*. It outlines the values of studying general sematics in practical terms.

Recommended activities.

- Use teacher-student made games that focus on semantic skills such as distinguishing between statements of observation and

statements of inference or between the informative and affective connotations of words.

- Engage in some out-of-class reading on semantics, and report orally on it.
- Explore semantics by working through some of the "applications" sections of Hayakawa's book *Langauge in Thought and Action.*
- Analyze semantic manipulations that can be identified in the press and in advertisements.

8 — TEACHING ENGLISH-RELATED AREAS: THEATRE ARTS, SPEECH COMMUNICATION, AND JOURNALISM

Teachers of English teach communication and are as deeply involved with ideas, aesthetics, and the complexities of human relationships as they are with the subtleties of language itself. Activities that encourage student involvement in these areas provide valuable learning experiences. The study of speech communication, theatre arts, and journalism can enrich and extend the English curriculum.

Studies in any subject area may seem, particularly for the younger student, mechanical and superficial if the subject matter itself becomes the end rather than the means. It is important that instruction in speech communication, theatre arts, and journalism be based on a sound rationale.

Theatre is an art that has existed, in one form or another, since the days of earliest civilization. Speech is man communicating face-to-face with others. Journalism influences and records the history of civilizations. The significance of these subjects can be learned most expediently when they are expertly taught. Such teaching presupposes, among other things, the following:

A teacher who cares about students;

A teacher with a broad education;

A teacher with adequate specialized knowledge of both teaching and the subject area;

A curriculum equal to the potentials of the subject area and the students;

Wise classroom planning and management;

Adequate time;

Specialized physical facilities; and

Encouragement from colleagues and community.

The success or failure of English-related areas also depends upon the resources of a school. Certain minimal expectations, however, should be met.

Theatre Arts

Provision should be made for students in public schools to have some meaningful experiences in theatre arts as a part of their aesthetic education. These experiences should deal with the nature and substance of theatre as an art form and should reveal its values to people as well as its unique position in civilization.

Curriculum offerings in theatre arts should be structured so that, upon completing secondary-school, a student is able to:

1. Develop tentative critical criteria that reflect his or her individual experiences with the theatre;
2. Describe the fundamental characteristics of a theatrical event;
3. Characterize the uniqueness that distinquishes the theatrical experience from the purely literary experience;
4. Demonstrate understanding of and proficiency in performance skills, e.g., movement, improvisation, vocal manipulation, and acting for personal enjoyment and self-fulfillment;
5. Demonstrate understanding of and proficiency in theatrical production skills, e.g., design, stagecraft, literary interpretation, grouping, and movement patterns for personal enjoyment and self-fulfillment;
6. Demonstrate awareness of the theatre artists' contributions to past and present cultures and civilizations;
7. Distinguish relationships that exist between theatre arts and other art forms such as painting and music.

Speech Communication

Oral communication is explicit in the study of English or any language. The point should be made, however, that speech, since it is an immediate, social act, is also closely related to human psychology and sociology. Speech education focuses equally on the study of interpersonal relationships and verbalization (creating, ordering, and transmitting oral symbols) to represent thoughts and feelings. These acts require special attention in the curriculum and specialized knowledge and training on the part of the instructor.

Experiences in oral communication are valuable for all students, primarily because their give-and-take opportunities may provide a dynamic way to improve self-understanding. They may also enhance the student's perceptions of others and promote tolerance and respect for opposing views. Speech education also should strengthen the student's ability to employ effectively the skills required in manipulating the voice and body in oral communication.

Curriculum offerings in speech communication should be extended, whenever possible, beyond the limits of public address. They should

encompass some training in such areas as small-group dynamics, listening skills, critical analysis of oral and non-verbal messages, oral interpretation of literature, and physical training of body and voice.

Curriculum offerings in speech communication should be structured so that a student is able to:

1. Demonstrate increased awareness of the complex social and psychological implications of speech;
2. Show improvement in the rational analysis of oral messages and body language;
3. Show improvement in controlling and manipulating the voice and body in oral communication;
4. Identify ways in which oral messages are a unique form of communication;
5. Exhibit awareness of the moral and ethical implications of speaking;
6. Demonstrate improvement in library research, interviewing, and other methods of gathering information;
7. Demonstrate improvement in perceiving, organizing, and developing ideas;
8. Demonstrate a tolerance for the right of others to perceptions and opinions which differ from one's own;
9. Function effectively in group deliberations; and
10. Demonstrate improved listening skills.

Journalism

During the twentieth century, the term *journalism* has been expanded to the point that it is often applied to all mass media: newspapers, magazines, radio, television, and motion pictures. The fact that an individual is not, and may not become, a specialist in any of these areas does not alter the fact that many of those who specialize in them exert significant influences upon society. It follows, then, that the study of journalism is an appropriate activity for the public schools.

Courses in journalism provide a testing place for English language concepts and practices. Journalism, like theatre arts and speech, may serve to extend and enrich the English curriculum. The study of journalism is governed by the resources of the school, the skill and creativeness of the teacher, and the abilities, enthusiasm, and seriousness of the students. As is true for speech communication and the theatre arts, some minimal expectations may be listed for journalism. Curriculum offerings should be structured so that upon completion of secondary-school studies in journalism, a student is able to:

1. Demonstrate awareness of both the overt and covert ways journalism influences our lives daily;

2. Develop sophistication in responses to appeals and points of view presented by the mass media;
3. Demonstrate understanding of and some proficiency in the technical skills of one or more journalism media;
4. Demonstrate awareness of both the values and the responsibilities of freedom of speech and the free press;
5. Exhibit increasing skill in writing and speaking;
6. Demonstrate some proficiency in several specialized activities such as interviewing and factual reporting; and
7. Demonstrate the improved ability to distinguish facts from fallacies.

Facilities and Materials

The teacher involved in activities generally labeled "creative drama" needs only a reasonably large, open space that is clean, well-lighted, and temperature-controlled. On the other hand, the teacher who is involved in theatrical production for public viewing may need highly specialized spaces in addition to specialized material and equipment. The individual best qualified to describe these needs is usually the teacher.

Besides adequate, flexible classroom space, speech programs require special equipment and materials. Recordings and recording equipment are necessary. Special library holdings are needed. Films and other visual aids are important. A video tape recorder is of great value in both speech communication and theatre arts classes.

Journalism classes and activities require space and special equipment. Office space, equipment, and materials for student publications are necessities. Because journalism includes radio, television, and films, in addition to newspapers and magazines, schools may wish to provide facilities for activities in these areas. The possibilities range from simulated television equipment to closed-circuit television throughout the building and a fully equipped production studio.

At least three essential needs are evident in considering facilities for speech communication, theatre arts, and journalism:

Accessibility: It is of little consequence that stage production facilities are available unless they are available when needed.

Flexibility: Speech, drama, and journalism facilities should be subject to modifications as needed.

Privacy: Speech and drama classes are highly subjective activities. Observers who are not also participants tend to inhibit and/or distort these activities. Acting requires intense concentration and is, occasionally, noisy. The activities should be located where they will not be disrupted and where they will not disturb others.

Besides the materials mentioned, courses or instructional units will require special equipment or materials. A unit on scenic or costume design will require drafting equipment or art supplies. A film production unit will require at least a camera, film, and lights.

A wide range of reading materials should be available for both students and teachers and should include several periodicals in addition to books. It is important that the school's professional library contain published curriculum information and specialized professional literature for teachers of theatre, journalism, and speech communication courses.

APPENDICES

APPENDIX A

A SAMPLE UNIT: TIME

Overview

In the conversation between Alice and Mad Hatter, the Hatter challenges Alice with this comment, "I know you never even spoke to Time."

"Perhaps not," Alice cautiously replies, "but I know I have to beat time when I learn music."

"Ah! that accounts for it," says the Hatter. "He won't stand beating. Now, if you only kept on good terms with him, he'd do almost anything you liked with the clock."

Can one really "beat time?" How does one keep on "good terms" with time? In this motivational unit students will be working with the concept of time in activities involving listening, speaking, reading, writing, and perceiving skills.

Objectives for the Teacher

The primary goal of this unit is to motivate students to use time wisely as it pertains to their study of English. As a motivational unit, the activities require only teacher-made materials, and the entire unit could be capsuled in a short time period close to the beginning of the year.

If the unit is to be used as a thematic, literature-centered cluster, the activities will require textbook selections, dictionaries, and other resource materials. As a thematic unit, it is designed to develop in students an awareness of the concept of time as both a man-made measurement and a natural phenomenon and an appreciation of how literature can "freeze" time.

Objectives for the Student

At the completion of this unit, the student will be able

1. To demonstrate an understanding of time as a man-made measurement by interpreting the common symbols, devices, and idioms used to "tell time;"
2. To demonstrate an understanding of time as a natural phenomenon that is one of the dimensions of the physical universe;
3. To understand how the passing of time affects the life of each individual;
4. To appreciate the ability of literature to "freeze time," to capture the flavor of time and place for the future;

5. To acquire self-discipline in the planning of daily activities according to the most profitable use of time;
6. To develop specific rate reading skills such as skimming and scanning;
7. To demonstrate ability to adjust the reading speed to the purpose of the reading assignment;
8. To demonstrate ability to adjust writing speed to the purpose of the writing assignment, e.g., essay test question, in-class theme, or note-taking; and
9. To develop word attack skills through the study of word parts: prefixes, roots, suffixes.

Suggestions for Bulletin Boards and Displays

1. Make ticket stubs for travel through the "time machine" of reading. Use as the display caption: "Books are tickets on the time machine. Where would you like to go?" The ticket stubs might be attached to travel folders made from the attractive book covers of novels which focus on particular time periods, e.g., *Gone with the Wind, David Copperfield, The Hunchback of Notre Dame, The Ox-Bow Incident,* or *2001: A Space Odyssey*. The ticket stubs should list dates instead of destination, e.g., 1977 to 1861, 1977 to 2001, 1977 to 1880; or place-time combinations, e.g., "Twentieth-Century America to Fifteenth-Century France."
2. Cut clock faces out of white poster board, and add black hands and numerals. Set one clock at a certain hour, e.g., 2:00 p.m., in the center of the bulletin board. Using the caption, "When it is two o'clock in the afternoon in South Boston, Virginia, what time is it in . . .?" Set the different clocks at the corresponding time in different countries. The second part of the caption, "What time is it . . .," could be placed under the clock in the appropriate language, e.g., "¿Qué hora es en Madrid, España?" Individuals or groups of students could be assigned different countries and languages for short research activities.
3. Using straight pins with colored heads and a map of the United States, make the school's locality the working center of a bulletin board showing the four time zones in the U.S.A. Strands of colored yarn matching the pin heads could be used to point out cities in the different time zones.
4. A collection of familiar axioms and proverbs dealing with time would make an interesting display. Some suggestions are "Time and tide wait for no man," "A stitch in time saves nine," and "Tempus fugit."

Suggested Teaching Materials

1. Teacher-made transparencies and study guides
2. Literature selections

Poems

"Nothing Gold Can Stay" by Robert Frost
"old age sticks" by e.e. cummings
"Cycle" by John Fandal
"Ex-Basketball Player" by John Updike
"Turn, Turn, Turn" by Pete Seeger
"Old Age" by Gordon Parks
"The Yesterdays and the Tomorrows" by Hal Borland
"Ozymandias" by Percy Bysshe Shelley
"The Circle Game" by Joni Mitchell
"The Young Ones, Flip Side" by James A. Emmanuel
"The Doll House" by Phyllis McGinley

Short Stories

"All the Years of Her Life" by Morley Callaghan
"Split Cherry Tree" by Jesse Stuart
"Harrison Bergeron" by Kurt Vonnegut, Jr.
"A Christmas Memory" by Truman Capote
"The Kitten" by Richard Wright
"All Summer in a Day" by Ray Bradbury

3. Films

	Bureau of Teaching Materials *Catalog Number*
"Time" (14 minutes — CO — 1970)	62909
"Time and Clocks" (28 minutes — BW — 1963)	23212

Suggested Ways of Introducing the Unit

A. Read aloud the following poem, "Like, How Long Is a Minute?" by Rebecca Neff Tarrant. Ask students to write a paragraph in class about the "longest minute" of their lives. The teacher may wish to preface the reading of the poem by asking them to hold their breaths while counting sixty seconds; this activity will emphasize how long a minute seems to be in times of tension, anticipation, boredom, or duress.

Like, How Long Is a Minute?

Like, how long is a minute?
Seventy-two beats of the human heart
The clock ticks,
The heart beats,
And life goes in between
Every moment a drama of life—
Millions of dramas going on simultaneously in
The kitchens, the bedrooms, the telephone booths, the
Elevators —
The theatres of the physical universe
See the masks we wear?
Hear the lines we speak?
Who are we?
What are we?
Why are we here?
Heroes, warriors, lovers
These parts we play to the hilt
We make our debuts in Altoona, in Peoria, in Blacksburg
But most of the roles are minor —
White, Protestant, middle class
In statistics and in sighs we play out our parts
There are no reruns
Only second acts
The 8:15 comes in and the 9:15 goes out
And whatever it was we were, we are no more
The heart is our abacus for measuring the minute
There it goes —
Catch it!
Catch it if you can!
Laugh with your minute
Or cry
Or draw your first breath
Or die
How long
How long is a minute?

B. Ask students to write a definition of time. Although they are very aware of time, students may find it difficult, if not impossible, to define it. Ask for volunteers to read definitions aloud and write those the class considers best on the board. Present the idea that time is one dimension of the physical universe by means of which particular events in history can be located. Ask students to name dimensions of the physical universe such as width, depth, height, and weight.

C. Give a "time" quiz. Of course, this activity should be timed and

the correct answers given for self-correction. The teacher may choose to ask fun questions such as the following:

1. How many years are there in a century?
2. How many weeks in a year?
3. How many days were there (will there be) in February of this school year?
4. How many days are there in a year?
5. How many half-hours are there in a day?
6. How many seconds are there in an hour?
7. How many seconds are there in a minute?
8. How often does leap year come?
9. What century is this?
10. What time does this English period begin, and what time does it end?

D. Read from Ecclesiastes 3:1-8

For everything there is a season,
and a time for every matter under heaven;
A time to be born,
and a time to die;
A time to plant,
and a time to pluck up what is planted;
A time to kill,
and a time to heal;
A time to break down,
and a time to build up;
A time to weep,
and a time to laugh;
A time to mourn,
and a time to dance;
A time to cast away stones,
and a time to gather stones together;
A time to embrace,
and a time to refrain from embracing;
A time to seek,
and a time to lose;
A time to keep,
and a time to cast away;
A time to rend,
and a time to sew;
A time to keep silence,
and a time to speak;
A time to love,
and a time to hate;
A time for war,
and a time for peace.

If possible, make a transparency of the selection. Ask the students to pick any "time," e.g., "A time to keep silence," and relate it to experiences in their own lives. Ask what the word "time" means in the context of this selection.

Suggested Activities

1. The following activities are time teasers, activities that can be completed in thirty or sixty seconds. To add to the emphasis on the time element, the teacher may choose to use a stop watch and the verbal signals: "Begin!" "Stop!"
   - Have the students write the word *century* on a sheet of paper, and then in thirty seconds write as many words as they can think of which serve as measures of time. The words should be written in order of degree from century to the smallest measures of time: century, decade, year, month, week, day, hour, minute, second. At the end of the activity, write the list on the chalkboard, permitting students to call out the word sequence from their papers.
   - Ask the students to write the abbreviations used for months of the year and days of the week. Allow sixty seconds for the activity. Before starting the activity, the teacher may choose to discuss the definition and spelling of the word *abbreviation* and the standards regarding use of abbreviations.
   - Ask the students to list all the sounds they actually hear in one minute. Suggest that they use onomatopoeic or sound-imitating words. Before starting the activity the teacher may wish to discuss several examples for the student to follow. For example, in place of "the *sound* of the radiator," the student might say, "the *humming* of the radiator," or "the *burping* of the radiator."
   - In a sixty-second activity ask the students to list ten things they associate with only one season of the year. Ask them to use the N L N pattern, with or without modifiers. The teacher will probably want to review the sentence pattern and give an example before beginning the activity.

     Example: Winter is *snow*
     Christmas
     lost mittens
     cold noses
     ice skating
     frozen toes
     mid-term exams
   - Present the class with several compound words using the word *time*, e.g., time zone, time keeper. Ask the students to list as many compounds or combinations of words using *time* as they can. At the end of a minute, list the words on the board, be-

ginning with the teacher's examples and adding words from the students' lists. The students might use the dictionary to expand this activity and add to the list. Example: time limit, time bomb, time-honored, overtime, timepiece, timetable, time-out, time-saving, timeworn, and lunch time.

- This is a ten-second activity. Write the word *time* on the board. Remind the class the word has only four letters, but four words can be made from the combination of the four letters, each word beginning with a different letter. The first word, of course is *time*. What are the other three anagrams?
- Referring to Alice's remark that she "beat time," mimeograph a list of sentences composed of idiomatic expressions describing what people do with time. This will be a completion exercise requiring the student to supply the correct verb. The context of the sentence should serve as a clue to the correct verb choice; however, several verbs may fit the blank correctly.

  Example:

  a. Speed was important in the test, but John decided to _____ his time. (take)
  b. Mark accused Jimmy of trying to _____ his time with Becky. (beat)
  c. John doesn't dance well because he doesn't _____ time with the music. (keep)
  d. When the man was found guilty of vagrancy, he had to _____ time in the local jail. (serve)
  e. I have so much work to do, I don't _____ time to go to the movies. (have)
  f. I want to leave school early today so I can _____ some time in the library. (spend)

2. Have the students bring to class a photograph of a happy or memorable occasion in their lives. Ask them to write a diary entry describing in detail this "moment in time frozen by the camera." The papers should be written in the first person as if the speaker were reliving the moment. The activity will present an excellent opportunity for the teacher to discuss point of view. The photographs could then be put into a mystery bag for each student to draw from and write a third-person newspaper account of what appears to be happening in the picture. The actual photograph, the student's diary entry, and the reporter's interpretation could be shared with the class for discussion. This activity will be especially meaningful if the teacher uses an opaque projector to project the photograph on a screen and gives the students time to form their own interpretation of the "frozen moment." The photograph should be kept on the screen while the two interpretations — the subjective

and the objective — are being read aloud. The activity will be more meaningful if the teacher explains the details of the assignment beforehand so that the students may choose a suitable photograph.

3. Divide the class into small groups for library work. Assign to the groups names of the months or days of the week for research on the etymology of the different words. Encourage them to use cross references in encyclopedias and other resource books in compiling their report.

4. Encourage students to make a booklet of seasonal poetry, e.g., poems about autumn. The students may illustrate the booklets with original drawings or magazine pictures. Ask them to list authors' names and include a table of contents. The creative students who wish to write original poems should be encouraged to do so.

5. To develop understanding of the ways in which the life of man and other organisms are influenced by time, the teacher might introduce the concepts of geological time and biological time. Man has invented devices to measure time as it passes; but, since units of time cannot be preserved, the only real clue to the passing of time is change. Scientists have found a way to measure time in retrospect and actually date archaeological discoveries by changes in carbon content. This process is called radioactive dating. If possible, the teacher should plan to use community resources such as museums and local archaeologists to expand the concept of time. The teacher might consider using the following film listed in the *Educational Motion Picture Catalog* of the Bureau of Teaching Materials of the Department of Education:

About Time — Part One	*Catalog Number*
(60 minutes — CO/BL — 1962)	35012

After showing the film divide the class into small groups to evaluate it, using a teacher-prepared list of questions. The list might include a rating scale for such things as appropriateness of title, photography, background music, dialogue, and theme. Each group might choose a representative to serve on a panel to summarize the merits and/or shortcomings of the film in its relation to the unit "Time." The representative should reflect the thinking of the group and not personal opinion.

6. Make a transparency of Percy Bysshe Shelley's "Ozymandias" to project on a screen in front of the class while the teacher reads the poem aloud. Pictures of ruins of the monuments of great civilizations and rulers would add to the discussions. The teacher should remember to relate the message of the poem to the unit theme, e.g., the part time played in making a mockery of the monument's inscription? Are there modern counterparts to "Ozymandias?" Can

the proverb, "Only time will tell," be applied to the concept of greatness?

7. The theme of this unit lends itself especially well to vocabulary study such as dictionary skills and structural clues. The teacher might choose to work with the Greek root *chrono* and the Latin roots *annus* and *tempus*. The class can work in groups or individually in various vocabulary activities. The teacher might find the following lists of words helpful.

annus	chrono	tempus
annual	chronometer	tempo
semiannual	chronological	temporal
biannual	chronic	temporality
biennial	chronicle	temporariness
biennium	chronoscope	temporary
centennial	anachronistic	temporize
tricentennial	synchronize	temporization

8. Ask the students to pay attention to television commercials and other mass media advertisements to catch any references to a time element. Some of the obvious ones will be the twenty-four hour deodorant, the aspirin that offers instant relief, and the twelve-hour time-released decongestant tablet; but, there are others with more subtle references to time. The students may wish to write an original commercial.

APPENDIX B

A SAMPLE UNIT: MY MICROCOSM

Overview

In this uit, "My Microcosm," an effort is made to increase knowledge of English by promoting self-awareness and awareness of the immediate environment, both social and physical. The major thrust of the unit is the question of identity as it relates to the individual and to the individual's environment. Activities will involve the student in social, economic, moral, and scientific issues of the environmental crisis. It is meant to bring the student to awareness of the mores, traditions, forces, and values that affect the individual and the microcosm.

General Objectives for the Student

1. To gain insight into self, recognizing one's abilities and limitations;
2. To develop appreciation for the community to which one belongs;
3. To understand one's relationship to self, family, friends, school, and community;
4. To understand that many factors directly influence interpersonal relationships, e.g., one's background and experiences, one's verbal language, and one's attitudes and behaviors;
5. To develop appreciation of the culture, heritage, and traditions of one's microcosm;
6. To understand one's relationship to nature and one's responsibilities for the economy of the natural world;
7. To develop sensitivity to regional accents and dialects;
8. To improve one's reading and writing skills;
9. To increase appreciation of literature; and
10. To recognize the roles of those persons who make up the community and to accept, without prejudices, their basic worth.

Ways of Introducing the Unit

A. Prepare a media presentation focusing on the relationships of one person to the total environment, both social and physical. Then engage in the following activities:
   1. Provide each student with a pocket mirror and have him or her write an anonymous verbal portrait of the image seen in the mirror. Collect papers and redistribute them, making certain that students do not get their own papers. Have each student try to identify the word-artist from the verbal portraits they feel are especially well done.
   2. Remind the students how many times they have entered the school building this year and in years past. Ask them to describe

the natural and man-made environment or the landscaping of the school grounds. For example, how many steps lead to the front door of the building?

3. Have the students write "*p*-picking" paragraphs about their environment. Ask them to use as many words beginning with *p* as they can. Put a list of *p* words on the board or project on a transparency. Tell the students they may use any form of the word, e.g., verb or adverb, or any other words beginning with *p*. Encourage them to use the dictionary for definitions of unfamiliar words. Some students may choose to write p-poetry.

People	pesticide	progress
population	poison	price
proliferate	precipitation	profit
prevail	probability	protect
perspective	produce	planet
pollution	predatory	prosperity
primitive	plenty	problem
posterity	panacea	phenomenon

B. Plan a number of quick activities that involve the senses in order to make the pupil more aware of the local environment.

1. Divide the class into small groups, provide blindfolds, and pass around a variety of objects to touch. Objects might include a piece of coal, a stone, a pencil eraser, moss, synthetic fur, a walnut, and a French-fried potato.
2. Ask students to close their eyes tightly and "clothespin" their noses while they taste various objects. Are they able to differentiate tastes using only the taste sense without the help of sight or smell? Objects might include small cubes of raw potatoes or apples, different flavored life-savers, sugar, and instant tea.
3. Tape sounds of morning, day, and night. Include sounds of nature as well as man-made sounds. Ask the students to identify these sounds. These sounds might include the running motor of a car, an automatic dryer, running water, rain, a bird's song, a dog's barking, a cricket's chirping, a telephone's ringing, and thunder.
4. Divide the class into small groups. Ask students to close their eyes tightly and identify certain smells. Let one person with eyes open act as the reporter. The members of each group must give only one answer for each odor. The answer should reflect the general opinion of the group. The object should be placed in a small container so the students cannot feel it and must rely upon the sense of smell. Objects might include sardines, soap powder, pine-oil cleaner, flowers, onions, strawberries, and cigarette butts.

Suggested Activities

A. Each student will be required to keep a journal for the unit "My Microcosm." A composite of self-portraits, a self-caricature, or a symbol that represents the "real me" may be put on the cover of the journal. Each day the student will be asked to write something directed to the unit's theme, such as the following, in the journal:

1. List ten sounds you heard at home this morning.
2. Write for five minutes without stopping. Do not let your pencil slow down. Do not hesitate to let your thoughts wander. Write down your thoughts without stopping to think. Begin with these words, "Nature is . . ."
3. Write a paragraph describing your room.
4. Make a list of your good habits.
5. Write a paragraph reliving your last birthday or a holiday.
6. Describe the most attractive spot in the natural environment of your neighborhood.
7. How many trees are there in your yard? Identify them as to kind. Describe, if you can, the shapes of the leaves of the different trees.
8. Complete in a paragraph or list form, "A litterbug is . . ."
9. Write an advertisement to attract tourists to your community. Illustrate it, if you wish.
10. What part of the man-made environment of your town do you find most attractive? Why?
11. What part of the man-made environment of your town do you find most unattractive? Why?
12. List ten things you saw on the way to school today.
13. Imagine you are a "no deposit-no return" soft-drink bottle, and describe your destiny.
14. Name ten things you associate only with winter. Begin with, "Winter is . . ."
15. Complete in a paragraph, "It isn't nice to fool Mother Nature . . ."
16. Tell all you know about the waste disposal system of your community.
17. List three of the announcements recently made over the intercom system.
18. Complete, "Pollution is . . ."
19. List all of the loud things you can think of.
20. Choose a flower, and describe its physical appearance and its aroma.

B. Each class member will do a close study of the geographic area in which he or she lives. The study should include a short history of

the section, visual or graphic representations of the important landmarks, interviews with senior citizens, interesting folklore, and other pertinent information. If several members live in the same general area, they may work as a group on the project. The teacher should introduce the skills of primary research.

C. Each student will be responsible for interviewing one person over sixty years of age who has been a resident of the area for at least thirty years. The interview may be handled in the style of *The Foxfire Book*, edited by Eliot Wigginton.

D. The class will compare the area as it formerly was with what it is now. Students will be divided into groups to study changes in agriculture, industry, population, physical area, political structure, and education. Information for this activity can be obtained by interviews with older citizens, by research of historical documents at the court house or public library. Publications of the different area agencies such as the chamber of commerce or the health department and local historical societies can be used as other resources in this activity. The groups may present their findings in any manner; however, they should be encouraged to use charts, graphs, posters, or transparencies to show changes and trends. This activity can be culminated by estimating man-to-land ratio of the county or city now and man-to-land ratio fifty years hence.

E. To develop the students' coping ability, ask for a description of changes in the immediate physical environment that have occurred within the students' lifetime or residency in the city or county. These changes will be compared, and parallels will be drawn. Discussion should include reasons for changes, value judgments as to whether or not the changes have been for the better, and predictions as to the rate and direction of future changes in the locality.

F. Call for volunteers to read Thornton Wilder's *Our Town* in class. Act several scenes, e.g., the ladder scene, the burial, Emily's return for her birthday. Center discussion around Thornton Wilder's ideas of what life is. Examine Wilder's techniques for communicating his ideas.

G. Read aloud appropriate excerpts of "One's-Self I Sing" and "By Blue Ontario's Shore" by Walt Whitman. Seek answers to the following questions: Is anyone a truly free individual? Would anyone really want to be? Can man exist alone? Ask students to list five freedoms they wish they had and then discuss why the restrictions exist.

H. Divide the class into groups. Each group will be responsible for compiling a written history of one of the following:

- The railroad and its impact on the county or city;

- The newspapers and their importance in the development of the area;
- A large industry and its economic value to the area;
- The children's home or home for the aged; or,
- The high school and its educational importance.

Each group will present the research orally to the class. The data gathered by each group will be compiled into a booklet that will become the nucleus for a history of the geographic area. Visual aids, e.g., charts, pamphlets, and pictures, should be included in each group's report.

I. Invite a representative of the local planning commission or chamber of commerce to class to discuss the ecological developments in the area. Discussion should include the effects of the proposed ecological, economic, political, and cultural development of the county or city. Prepare students for this activity by stressing listening skills and how to apply those skills to a talk on the subject.

J. Assign the writing of a paragraph beginning, "If I were an animal, I would probably be a _____ because . . ."

K. In groups have students list and discuss the concrete and the abstract aspects of life that they fear. Read a narrative poem or a short story showing the relationship between the inability to communicate and the fate of the characters.

L. Lead the class in a discussion of the relevancy or irrelevancy of one's microcosm in comparison with time and space. Discuss how personal experience is one yardstick for measuring the earth. If possible, present a series of slides moving from the local city or county to Virginia to the United States to North America to the world to the universe. Ask students if they ever had an experience in which they sensed the vastness of the universe. How does one's perspective govern one's measurement? Read Edna St. Vincent Millay's "Renascence." Encourage students to construct a display with the lines from the poem "The world strands out on either side . . ."

Suggested Culminating Activity

During the course of the unit, ask each student to make a collage of "My Microcosm," using pictures, photographs, newspaper headlines, or magazine captions. Remind the class that a collage is a visual essay and must have a central theme or idea. It cannot be a casual collection of pictures; it must make a definite statement.

At the end of the unit, use the collages as bulletin board material. Ask the class to discuss the ideas set forth in the collages. Hopefully, there will be a diversity of ideas which will help the students to arrive at a broad understanding of their microcosm and their responsibility to it.